SEASON ELEVEN
DOCTOR
WHO
AN ADVENTURE IN

Catching the 5.15

The 1973/74 season followed a momentous period in 'Doctor Who' history: the series had achieved the rare distinction of running for ten years. 'Blue Peter' had celebrated the occasion by devoting almost a whole programme to it, showing a wealth of clips from earlier seasons with an accompanying commentary that was to become all too familiar in years to come. 'Radio Times' had not been shy of celebrating the anniversary either, publishing a glossy magazine which chronicled past stories and their stars as well as providing a tantalising glimpse of the near future. This was the first time that viewers were to know in advance what all the stories in the new season would be - a stimulating novelty which would sadly become, in later years, a tired habit as opposed to a cause for excitement.

And the 'Doctor Who' 'Radio Times' special was certainly a unique catalyst of excitement. I had always been a keen follower of Doctor Who's adventures in Space and Time, but from the moment I first chanced to notice a copy of the 'Radio Times' special in a newsagent's window, my interest began to multiply immeasurably. Previously, my enthusiasm had been more or less a passive affair, with just occasional forays that took my appreciation of the programme out of the context of conventional television viewing. An isolated event was meeting the actress who had played the Doctor's grand-daughter Susan, at a fete in the grounds of a hospital where I had had my tonsils and adenoids removed. It was an almost embarrassing affair, with Carole Ann Ford asking that four-year-old boy who had accepted her autographed photo if he recognised her from the programme, and he shyly admitting that unfortunately he did not! However, 'Doctor Who' was soon to become the focal point of Saturday afternoons for me, and the ordeal of having to wait for the teleprinter on 'Grandstand' to chatter out the final football results before my programme began would drive me into the kitchen, where I would sit and watch the clock ticking away the seconds until 5.15 pm, as if waiting at a station for a train to arrive.

Once I became absorbed in that special 'Doctor Who' publication, my imagination was fired, old memories rushed back to the forefront of my mind. Most of those hazy recollections were genuine enough, but others were imagined as I searched desperately for memories of the older stories. One scene which I recalled vividly was the climactic battle between the Daleks and the Mechanoids back in the summer of 1965; but fleeting images of the first Doctor proved more difficult to place in a chronological memory of the series. As I made my way through those past stories, I came to the conclusion that every single one was a classic; undoubtedly an example of supreme craftsmanship in televisual story-telling. And if my assessment of those old serials was somewhat blinkered, then the television set on which I was to watch the eleventh season must definitely have had a rose-tinted screen.

In retrospect, the opening story of the season, 'The Time Warrior', was very much a low-key affair compared to its predecessors. It did have points in its favour - the character of the time warrior himself was well-crafted, for example, and his space armour blended in well with the medieval settings, as well as creating a striking contrast when he travelled forward into a 20th Century environment - but the production had an overall stage-like quality which hindered its believability. However, back in 1973 I was oblivious to any failings that the serial might have had. After all, this was 'Doctor Who', and my enthusiasm refused to let me see the programme as anything less than brilliant. Unfortunately, despite that boundless enthusiasm, there were insurmountable obstacles which prevented me from watching the final two episodes: on the first occasion, a church Christmas party; on the second, going to a house where the television was switched off for tea! It was a wrench to have to leave the room as one of the episodes began, and I was to be in ignorance of the story's conclusion for many years afterwards.

'Invasion of the Dinosaurs' is now looked upon with some derision because of the poor standard of its special

effects. At the time, however, I did not notice any inadequacies in the model dinosaurs that were terrorising London; I was more concerned that the scenario of prehistoric monsters prowling around the metropolis was too juvenile a concept for 'Doctor Who'. Even that early, the cynicism that was to cloud my later appreciation of the series was starting to form.

As was in vogue in the Seventies, 'Invasion of the Dinosaurs' had a strong ecological message for the viewer. In this instance, the message was tempered by indications of the lengths some people would go to to achieve their ecological goals, but even if the methods of the protagonists were extreme and sometimes brutal, one could not help but feel an element of sympathy for their cause. Even the Doctor himself was moved to voice some understanding of their motives.

One element of 'Invasion of the Dinosaurs' which was not as effective as it might been was the concept of Sarah regaining consciousness to find herself on board a starship heading towards a new world. It quickly became apparent that this was an illusion because of the way the story kept cutting back to events in London which were no further advanced than when Sarah supposedly left Earth. If the majority of the episode had been continuously devoted to the plot unfolding on the ship, the viewer might actually have believed in it, thus adding to the tension of the situation. Instead, the ship was revealed as a sophisticated mock-up in an underground base - an installation which must, incidentally, have been much larger than it appeared: we were told it was situated beneath Whitehall, but in a later episode the Doctor gained entry to it at Moorgate Underground station, which is several miles away from Whitehall!

The Daleks had always been portrayed as the most efficient of killers, but 'Death to the Daleks' introduced a new twist: Daleks who were suddenly robbed of the ability to exterminate! It was an extremely amusing scene when a genial Doctor approached the temporarily disarmed Daleks, who still hysterically grated out their threats of death. 'Death to the Daleks' had a wide range of elements that gelled together well - including alien primitives who were in such good voice that they could have auditioned for 'Songs of Praise'! Whatever criticisms might be made of Terry Nation as a writer, it cannot be denied that he knows how to spin a good yarn for the television viewer.

In 1970, when he debuted as the Doctor, Jon Pertwee had been a dashing, energetic figure, but by 1974 his pace had slowed noticeably. It was around this time that it was announced he was to leave the role, to be replaced by the younger Tom Baker. I missed the announcement and it was relayed to me by a friend. Normally, I would have been excited by such a development in the series' history, but at the time I became cynical towards the change - an

Saturday *tv*

Great to be back? The Doctor and Sarah Jane return to London from medieval England. But swinging London has been invaded by something from even further back in time - prehistoric monsters! 5.30

attitude prompted by no better reason than that I was envious of not seeing the news myself! I had the arrogance to assume that I was in some way unique and that no-one else was - or indeed could be - as devoted to 'Doctor Who' as I was. It was as if I was a solitary passenger on a train on an obscure branch line which nobody else had the vision to travel. Feeling this way, I saw it as my duty to keep a record of the programme, and began to write my own account of each episode after it was transmitted.

The next story, 'The Monster of Peladon', was at the time my favourite of the season, although it came in for some criticism from one of my friends. Towards the end of the story, the Doctor was seen caught in an explosion as the sonic lance was detonated by remote control. Scornfully, my friend remarked that the Time Lord could not possibly have survived the blast. These thoughts led to speculation that this might indeed be the end of the Pertwee Doctor, and that the Baker version would take over. However, miraculously, he did survive!

Starting from 'The Monster of Peladon', I began to collect the cast listings published in 'Radio Times', complete with the superb line drawings which illustrated them. One week, the synopsis contained the cryptic clue that an old enemy was to appear, and this led to days of guessing as to who it might be. I had forgotten the major role played by the Ice Warriors in the previous story set on Peladon, so I even wondered if the Cybermen could be candidates. However, when the truth was revealed I was by no means disappointed. I was pleased to see the Martians back again, and although in retrospect the actors' costumes were ill-fitting and shabby, that did not bother me at the time. That rose-tinted television, perhaps?

For several months I had had preconceptions about the final story of the season, 'Planet of the Spiders', imagining that the spiders would be like those that had featured in one of the 'Doctor Who' strips in 'TV Comic'. Those spiders had been very eerie in appearance, having almost humanoid faces, so the spiders which actually materialised on television were something of a disappointment, being simply larger versions of the real things. A friend's father visited our house during one of the episodes, and immediately cast ridicule on the spiders. This seemed almost like an act of sacrilege to me; and it didn't help matters that I thought they looked silly too. That television was starting to lose its rose-tintedness!

Eastern religion was an important element of 'Planet of the Spiders', and it clearly influenced the imaginations of my school friends. "Did you see 'Doctor Who'?", they would ask, before grinning madly and forming a circle to start chanting "Om...Om...Om pade mani om..Om pade mani om" in an attempt to recite the 'jewel in the lotus' prayer as the characters in the Buddhist meditation centre had done in the story.

After managing to see all the episodes since 'Invasion of the Dinosaurs', I was once again forced to miss two in succession at this time as I was on holiday abroad. However, throughout that break the programme was never far from my thoughts. Fortunately, I returned to this country in time to see the transformation from Jon Pertwee to Tom Baker which climaxed the series, and which in turn heralded the start of a seemingly endless stretch of 'Doctor Who'-free Saturdays. To console myself during the gap between seasons I would read and re-read that 'Radio Times' special which had sparked off my heightened enthusiasm, compiling my own fact-files about monsters and other characters that had appeared in the series. One particularly pointless exercise, although it certainly did not seem so at the time, was transcribing the story synopses verbatim into a pocket notebook. My mother would look on despairingly as I dedicated myself to my hobby with an almost religious zeal, commenting that it was just a passing phase which I would grow out of. And to her disbelief, my enthusiasm continued to escalate!

It was as if I had caught that 'train' which I had waited for in my kitchen and was now on a journey that was taking me further and further away from being a conventional viewer of 'Doctor Who'. And that was not all, for I was to discover that I was not as unique as I had so arrogantly assumed. I was no more than a novice, a second class passenger, whilst others were travelling first class and had boarded that special train many stops earlier...

David Auger

SPACE & TIME

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Jon Pertwee

"The role of Doctor Who demands an actor who genuinely possesses that much over-used, and often erroneously-attributed, phrase 'star quality'", maintains Barry Letts, the man who oversaw virtually the whole of the Pertwee period in his capacity as Producer of the series. "Jon would be the first to admit he is no classically-trained actor. He isn't another Laurence Olivier. But what he does have is an enormous amount of that 'star quality', both on screen and off, and it's what I believe made him so absolutely perfect for the role."

Viewing with the advantage of hindsight, it is easy to see all the qualities that made Jon Pertwee a truly worthy inheritor of the character moulded by William Hartnell and Patrick Troughton. But more so than in the case of either of his two predecessors, Jon Pertwee was the Doctor, seemingly distanced from the massed rank and file of ordinary humanity by a range of internally charged, but quite indefinable, personal qualities that almost predestined him for stardom, or at least a starring role in 'Doctor Who'.

'Doctor Who' was very much the watershed in Jon Pertwee's career. Before, he had been considered a somewhat eccentric portrayer of comic character parts, rarely centre-stage but always compulsive viewing when the spotlight fell on him. After 'Doctor Who', he was seen as a thoroughbred of the theatrical profession; a relaxed, urbane, supremely self-confident master of his art. Yet, curiously, in 1969 Pertwee's star qualities were recognised more by others than by himself. On that morning during rehearsals for 'The Navy Lark' when he initially dismissed Tenniel Evans' suggestion that he should apply for the part of the Doctor, it was left to his fellow actor Michael Bates to persuade him. "I think you'd be dead right for it, old boy", Bates told him. "Craggy-faced, over-mature and more than a little round the twist..."

The sentiments which prompted that observation were shared by others within the BBC. Although it had been Peter Bryant who first jotted down Pertwee's name on a short-list of candidates for the part of the Doctor, his potential was equally apparent to fellow 'Doctor Who' Producer Derrick Sherwin and the then Head of Series and Serials, Shaun Sutton, with whom the final decision on casting rested.

Peter Bryant's idea was for Pertwee to play the Doctor somewhat like the character of Fagin in Lionel Bart's musical version of 'Oliver' (hence the reason why Ron Moody was Bryant's first choice for the role). Derrick Sherwin and Shaun Sutton had other ideas, however, the latter stunning Pertwee during a pre-contract signing lunch by suggesting he should play the Doctor 'as himself'. Jon Pertwee takes up the story:

"'But that's just the point', I said, 'who is Jon Pertwee?' This must have sounded a stupid question to Shaun, but I was being perfectly serious. In all my career, I had never played myself - ever. For the last twenty years, just like Peter Sellars, I had hidden myself under what is termed, in theatrical parlance, 'a green umbrella'; playing eccentrics and characters of all ages and dialects, but never once really playing myself.

"Shaun was very understanding. 'Look,' he said, 'I know what Jon Pertwee is like, and in a very short time so will you. Play it as it comes, and when the real you emerges like a phoenix from the ashes, you'll know and understand why we asked you.'"

Ultimately, it was the clothes that made the man. Shortly after landing the part, and before filming began on 'Spearhead from Space' (Serial "AAA"), Pertwee found himself in confrontation with Derrick Sherwin over the matter of his attire.

"My first assignment was a photo session," he recalls, "the result of which was to feature the new Doctor Who on the front page of the 'Radio Times'. This presented me with a problem. How should I dress for the part? After due deliberation I decided on a Pandit Nehru-type suit:

immaculately tailored with a high, Nehru collar and perhaps a fly front jacket in black or white suit. This didn't find much favour with Derrick Sherwin, who vaguely suggested I should go home and just throw a few things together for the session, and we'd talk about it in detail later.

"So I went home and searched through my rather unconventional wardrobe. There I found a black Inverness cape tinged green with age and once owned by my grandfather. It had a scarlet silk lining, black velvet collar, and padded black moire buttons. To this I added a beautifully cut blue velvet smoking jacket with appropriate black frogs from 'Mister Huntsman' of the Row, and a white frilly-fronted and cuffed voile shirt. The whole extraordinary ensemble was 'bottomed off' by a pair of black, Edwardian cut trousers and black, elastic-sided boots.

"I was nothing if not decorative, and there was no predetermined purpose to my dressing in this way. It just happened, and as happens in many cases such as this, it

was an instant success with both Peter and Derrick. With utterly baffled looks on their faces, they said 'We don't understand the reasoning, but we like it, we like it very much.'"

After that, there was never any question of Jon Pertwee playing the Doctor as anything other than the craggy-faced, over-mature eccentric suggested by Michael Bates. Indeed, Pertwee virtually pre-empted his 'Doctor Who' debut in the 1969-made spoof-horror film 'The House That Dripped Blood', where he appeared in full opera cape and Kings Road evening wear, demonstrating all the suave, self-assured, slightly arrogant qualities he would later bring to his interpretation of the TV time traveller.

The image completed by a bouffant hair style and the acquisition of a colourful Edwardian roadster named 'Bessie', the third Doctor became what Pertwee would later term "an inter-planetary crusader': a knight of a noble order, a chivalrous righter of wrongs, a protector of the weak and a fearless champion for justice no matter how great the odds.

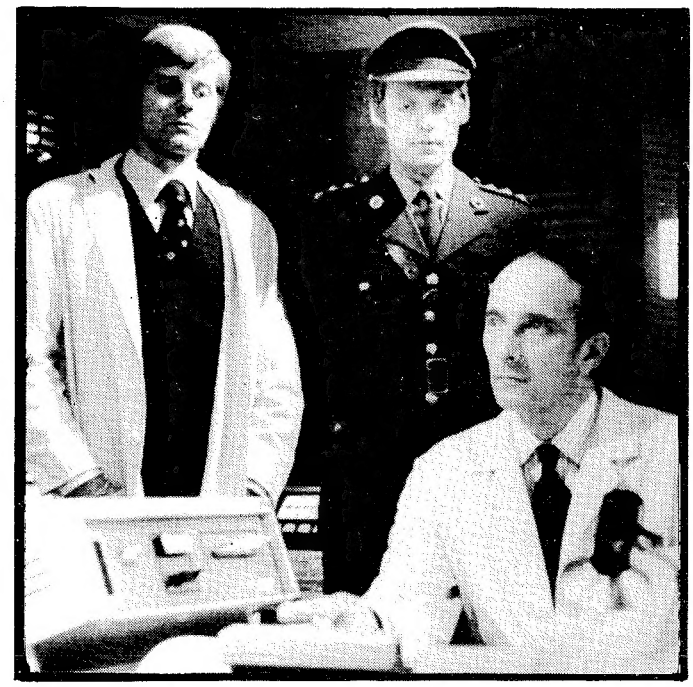
Unquestionably, Jon Pertwee benefitted from 'Doctor Who'. But equally, 'Doctor Who' benefitted from Jon Pertwee, his presence raising the public's consciousness of the series and its lead personalities to new peaks. William Hartnell's Doctor had been a strong performance, but the overwhelming presence of the Daleks had frequently dwarfed his contribution. Patrick Troughton had consolidated the popularity of the Doctor himself, but his insistence on privacy kept 'Doctor Who' a very insular series. Pertwee, though, was more than happy to take the show 'out on the road': opening exhibitions and fetes; endorsing merchandise; cutting pop records; guesting on other TV shows; and generally raising the profile of the show, turning it into an institution. During Pertwee's time in the series, 'Doctor Who' finally gained that final stamp of public approval for all that had gone before, and laid rock-solid foundations for what was to follow.

The final word, of course, belongs to Jon Pertwee:

"Although I'd started in rep in the traditional way and done my fair share of plays and films, thanks to my music hall, cabaret and radio work, I was best known as a comedian. The appeal of 'Doctor Who' was the appeal of 'the personality', larger than life and somehow different from 'ordinary' mortals. Looking back on the Doctor I feel I owe a considerable debt to the directors I worked with: men like Michael Briant, Michael Ferguson, Chris Barry, the late Douglas Camfield and Lennie Mayne, and, of course, Barry Letts. I have my own strange way of achieving things, and I appreciate their acceptance of that method."

Jeremy Bentham

MIKE YATES



MIKE YATES LOOKS CRESTFALLEN.

The above was a stage direction in the rehearsal script for 'The Green Death' (Serial "TTT"), indicating Yates' reaction to the news that Jo Grant and Cliff Jones are to wed. The reason for such a direction? Simply that after three seasons, Mike Yates did not get Jo himself. This was hardly surprising however; and in fact, by the time 'The Green Death' was made, the line was rather a pointless inclusion. But perhaps writer Robert Sloman still had a copy of the original character breakdowns for the UNIT 'family' contained in the writers' guide for the series.

The idea for the character of Yates originated way back in 1970. At that time, Producer Barry Letts knew he was going to introduce a new girl companion into the series, who would be in her late teens. Bearing in mind that Jon Pertwee was "no spring chicken", he felt that to have such an attractive youngster wandering around without the traditional dramatic 'love interest' might possibly imply to any perverts amongst the audience (Barry obviously assumed there were some - and he was probably right!) that her relationship with 'Old Uncle' Doctor was not strictly platonic. Enter then the dashing, debonair, charming and vaguely beefy Captain Michael Yates into the writers' guide. The traditional 'love interest'. Although actor Richard Franklin has expressed disappointment at how quickly this basis for his part was dropped (virtually after the first story!), he was actually very lucky that it happened, because unlike many of the Doctor's regular associates and companions over the previous decade of 'Doctor Who', Captain Yates was then actually given: a) something of a character; and b) a progression of character. Rare commodities indeed.

We first meet Yates during 'Terror of the Autons' (Serial "EEE"), and it is here that we catch a glimpse of the planned 'love interest', as he is left to comfort the upset Jo after her hypnosis by the Master. It is he who calms her down and tells her that if she wants to stop being treated as a child, she ought to stop acting like one. He also races in and saves her from the nasty troll doll, and generally keeps a watchful eye over her for the rest of the story. In this we see Mike as what he ultimately becomes: a man not cut out for the army life. He's not particularly articulate (although he certainly isn't stupid), and after trying to explain what Autons are, and failing miserably (much to the glee of a semi-serious Doctor), he goes out and becomes the action man of UNIT. Whereas the Brigadier is by this time a very 'cosy' character, and Sergeant Benton is your proverbial gentle giant, Yates is the one who takes his men into battle and rams cars into Auton policemen (but looks very sheepish about it afterwards). Yet despite all his bravado in action, when confronted by friends who just want to talk, he becomes very shy and awkward, not really knowing whether to put on a big-hearted act of jocular bonhomie (e.g. his subtle piss-taking of the Doctor at the start of 'The Daemons' (Serial "JJJ")) or to keep quietly in the background and just obey orders (such as in 'The Claws of Axos' (Serial "GGG")). In 'The Mind of Evil' (Serial "FFF"), he is right to the fore. Left more or less to his own devices, he suddenly plays the soldier, risking his personal safety to take on the Stangmoor prisoners and then escape to get important information back to the Brigadier. Yates always shows himself working best as a free agent; his confidence is there when there's no-one looking over his shoulder. It happens again in 'The Green Death', when the Brigadier sends him into Global Chemicals as an undercover agent.

In fact, Yates is really an incurable romantic. He probably only enlisted in the army because he was brought up in the Fifties on a diet of Boys' Own Adventures, and wanted to rescue pretty damsels in distress. He and Jo are certainly good friends to start with - for instance, at the beginning of 'The Curse of Peladon' (Serial "MMM"), Jo has 'dolled herself up' to go out for the evening with him - and he is clearly a very likeable person, much respected at UNIT HQ both by his associates and by his nearest friends. Benton is obviously concerned for him in the struggle at Devil's End, for example, although here again we see Yates working much better on his own than as part of a team; it is he who tries to stop the theft of the helicopter and dashes after it on a motorbike, and he too who goes to rescue Jo at the end of the story.

However, the start of Yates' most important contribution to the series comes during the battle against the Master and 'The Time Monstor' (Serial "OOO"), in which he and his men are attacked by roundheads and knights in shining armour, and finally have to dive for cover as a doodle-bug explodes nearby. Although not badly injured, Yates disappears after this, perhaps sent off on a period of extended sick leave. He is back again in time for his spy-shot in 'The Green Death', but in retrospect it seems that the Brigadier made a mistake in recalling him to duty so soon. Although determined and anxious not to fail, Mike quickly falls under the spell of BOSS and turns against his allies. When the Doctor releases his mind, another long spell of sick leave awaits him.

The trials and tribulations of the Global Chemicals affair have a very far-reaching effect on Mike Yates. Perhaps his naturally genteel instincts are the catalyst, or perhaps the mind-cleansing power of the Metebelis crystal changes his way of thinking; whatever the reason, during his time off he becomes involved with a group of radical idealists who want to see the Earth returned to a 'Golden Age' before the human race's evils of war and pollution corrupted nature. Unaware of the sinister ways of Professor Whitaker and Charles Grover, he falls completely under the spell of their charismatic charm and agrees to help in the clearing of London's population from the capital to allow Operation Golden Age to commence.

Idealistic but not fanatical in the early part of 'Invasion of the Dinosaurs' (Serial "WWW"), Yates initially argues that the Doctor should be let in on the secret of Whitaker's plan. However, as things go on, he becomes more and more confused. He is even willing to sabotage UNIT equipment, until this endangers lives - specifically those of the Doctor and Sarah Jane Smith. At some point during the latter stages of the Operation, Mike's confused mind must all but break under the strain of the conflicting ideals and methods used by Whitaker and the Doctor to combat each other. Ultimately, Whitaker's influence wins him over, and in a last act of outright mutiny, Captain Mike Yates actually brings his gun to bear on three of his closest friends - Sergeant Benton, the Brigadier and the Doctor. He is determined to stop them

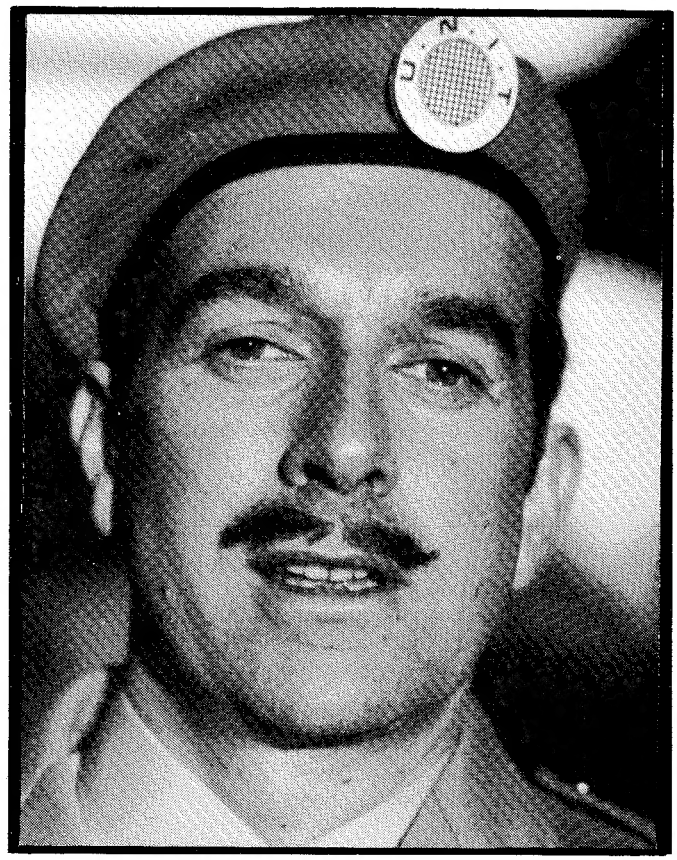
shattering his dream of what the planet should be like, even accepting that his own life is unimportant compared to the potential good that could come to the Earth.

After Operation Golden Age is thwarted, Mike Yates is invalided out of UNIT and the army altogether, the Brigadier no doubt doing his best to save the face of his once-trusted Number Two. But the Yates saga isn't quite over. Sometime after leaving UNIT, with his career ruined - although he is probably better off without a military career, so totally at odds with his ideals - he decides to seek contentment through the art of Buddhist meditation at a centre deep in the peaceful, rural heart of England. However, his troubles are not over, and he finds himself centre stage in the Doctor's battle against the giant eight-legs of Metebelis Three.

In 'Planet of the Spiders' (Serial "ZZZ"), Mike has to play the role of hero again; not a role he wants to identify with, but one which comes curiously easy to him. Finally he is struck down by the evil mental blasts of the eight-legs, but not killed as they intend. The ancient Time Lord now known as Cho-je proclaims that the inherent pure goodness within Mike Yates - his idealism and gentleness - saved his life.

After the end of this incident, Mike presumably stayed at the meditation centre to carry on Cho-je's work and try to resume - or rather, to start properly - a normal civilian life.

Gary Russell



THE BRIGADIER AFTER ...

UNIT featured in over half of Jon Pertwee's stories as the Doctor, and it almost goes without saying that every time that organisation was involved so too was its British commanding officer, Brigadier Alistair Lethbridge-Stewart.

In the seventh season, Lethbridge-Stewart was very well characterised as a shrewd, no-nonsense professional soldier; an entirely believeable character who might have stepped straight out of the British Army. He was arguably as important in the development of the stories as the Doctor himself, and their relationship was based more on mutual convenience than on friendship (see page "S7-05").

In Season 8 however, things were rather different. The Brigadier was no longer quite such a prominent character, and he and the Doctor were now clearly friends as well as colleagues. Furthermore, a distinct 'softening' was discernable in his nature and he became the focus for much of the humour that arose. Take the amusing scene in 'Terror of the Autons' (Serial "EEE") in which he attempts to hold a briefing meeting in the Doctor's laboratory, before giving up and returning to his office, leaving the Time Lord to speculate that 'military intelligence' might be a contradiction in terms. Such a scene would have never have been included in the previous season.

From this point on, the Brigadier became increasingly hard to believe in as a realistic character; just as, for many people, the Police Box was now uniquely associated with the TARDIS in 'Doctor Who', so the Brigadier ceased to bear any relationship to his real-life counterparts. Thus, as time went by, the writers no longer felt the need to include explanations as to why an officer of such high rank had only a handful of staff. Nor was it necessary to stick closely to military protocol and procedure; such relatively minor details as the gradual lengthening of the Brigadier's hair passed unnoticed and without comment.

During Seasons 9 and 10, the writers increasingly emphasised the humorous aspects of the Brigadier's character. And more often than not, the audience was expected to laugh at him rather than with him. 'The Three Doctors' (Serial "RRR") was perhaps the worst 'offender' here. Take, for example, the Brigadier's initial refusal to accept that there could be more than one Doctor - preferring instead a ridiculous 'explanation' of his own - or his belief that the TARDIS interior was an optical illusion. Even more ludicrous was his reaction on being transported to Omega's world: "I'm pretty sure that's Cromer..." And to give the writers their due, it was not they who were responsible for that line, but Nicholas Courtney himself!

In Season 11, the Brigadier was further marginalised, and the final story, 'Planet of the Spiders' (Serial "ZZZ"), saw him reduced almost to the level of a buffoon. His idea that a belly-dancer's movements could be adapted as exercises for his men; his embarrassment at the revelation of a 'dirty weekend' spent in Brighton; his incomprehension of even the simplest scientific concepts; and his complete dependence upon the Doctor to tell him what to do; factors such as these combined to make the Brigadier seem just a pompous idiot.

'Planet of the Spiders' certainly contrasts strikingly with the Season 7 serials. But of course it was not only this period; the whole series changed, and everything else must be looked at in that context. The 'cosiness' in the relationship between the Brigadier and the Doctor which developed during Season 8 was part and parcel of the 'family atmosphere' which the production team was keen to cultivate; and Lethbridge-Stewart's reduced prominence was only to be expected once the Master had been introduced and the series had begun to venture into other areas of Space and Time once again, leaving UNIT behind on Earth. The increasing lack of realism in the portrayal of the Brigadier merely mirrored the series' overall movement away from science fiction towards fantasy, and the degeneration of the character at the end was, again, no more than a reflection of the more general loss of direction and impetus which 'Doctor Who' suffered at that time.

In many ways, the story of how the Brigadier's character developed is the story of the Pertwee era itself.

Stephen James Walker

Barnes Court to Pimlico

Everybody recognised that Jon Pertwee was going to be a very hard act to follow. Thanks to a combination of good production values and good marketing over the previous five years, he was very closely identified with the part of the Doctor, arguably far more so than either of his illustrious predecessors.

Part of the credit for that high achievement was due to Barry Letts and Terrance Dicks, who had given 'Doctor Who' such a solid ground base from which to reach out and tempt new generations of viewers. The audience research survey commissioned by Letts had clearly shown that the series was then, more than at any time in its past, attracting a large percentage of adult viewers: a glowing tribute to the strength of its story-telling which, a few months later, would win it the coveted SFTA award for 'Best Writing Team of 1974'.

But a considerable part of 'Doctor Who's' success at that time was down to Jon Pertwee himself. A highly talented performer with a strong sense of self-motivation, Pertwee, with his agent Richard Stone, had lost no opportunity to promote those craggy, easily-recognisable features. Internationally known, with a life-style almost as glamorous as the image he presented off-screen as well as on, Pertwee was a magnetic attraction for any journalist keen to fill the pages of a glossy periodical with articles and photographs depicting the lives of the rich and famous. From the jade- and onyx-decorated luxury of his South London Regency mansion in Barnes, within eyesight of Hammersmith Bridge and the Thames, Pertwee would wax lyrical for hours about his passion for speedboats, his holiday villa in Ibeza, skiing trips to the Algarve or daredevil hot-air balloon flights across the Pennines. In the driveway, the gleaming spectacle of 'The Whomobile' waited to startle casual passers-by, while in the study, Pertwee's elfin wife Ingeborg - the daughter of a leading economist in the German government - could equally vie for journalistic attention, discussing her work as a novelist.

Jon Pertwee would indeed be a hard act to follow.

Barry Letts had narrowed his short-list of potential replacements down to about half a dozen - including Jim Dale, Richard Hearne, and Director Douglas Camfield (who had also been considered for the role when Patrick Troughton left the series back in 1969) - when Bill Slater, the Head of Series and Serials, suggested that he go and see an actor in the film 'The Golden Voyage of Sinbad', which was showing just round the corner at the Shepherds Bush Odeon. Slater's instincts had already been proven sound when he spotted Elisabeth Sladen to play Sarah, so Barry Letts and Terrance Dicks dutifully took themselves off to the local cinema one afternoon to follow up his tip. Two hours later they emerged knowing little about the actor but convinced they had found a very promising candidate for the role of the Doctor. The actor in question was the little-known but Royal Shakespeare Company-trained Tom Baker.

The difference between the life-styles of Jon Pertwee and Tom Baker could not have been greater. Whereas Pertwee lived in a mansion, Baker inhabited a £6-a-week bed-sit on the borders of Notting Hill and Pimlico. Pertwee had many fine clothes and possessions, but Baker's most valuable acquisition was a leather jacket which he had bought only because the shop assistant said it was too expensive for him. And whereas the Pertwees jetted off to spend their leisure time on the ski slopes of Kitzbuhel, Baker's haunts were the artists' bars and pubs of Soho and Covent Garden, where he would sink copious quantities of alcohol and hold forth on topics ranging from Indian food to the works of Matisse, before seeking out someone of the female gender with whom to pass away the 'wee small Hours'.

An extremely well-read intellectual with a less-than-reputable past, Tom Baker did, nevertheless, share two qualities with the debonair Pertwee. The first was a strong sense of self-motivation; the second was a crackling energy that would not let him rest on any laurels he might have gained during his very diverse career to date. Those laurels included rave reviews for his performance as the Prince of Morocco in Laurence Olivier's 'Othello', and critical acclaim for his interpretation of Rasputin, the 'mad monk', in the prestigious Sam Spiegel film epic 'Nicholas and Alexandra'. But newspaper reviews do not a rent pay, and after a successful Christmas 1973 season at the Shaw Theatre, playing Macbeth, Baker found the spectre of unemployment staring him in the face. Unperturbed, he signed up for manual work on a building site, carrying a bricklayer's hod and making cups of tea as an alternative to sitting in his flat waiting for the phone to ring. And it was on that house-conversion site in West London that the forty-year old actor, complete with floppy hat and donkey-jacket, received a call six weeks later to visit Union House and discuss a part in 'Doctor Who' with Barry Letts and Terrance Dicks.

Over the next fortnight, as discussions turned into contract signings and meetings with BBC department heads, Tom Baker carried on working at the building site, conscientiously booking time off with his foreman as needs arose. It wasn't until Friday 15th February 1974 that he finally handed in his hod and said goodbye to Chopper, Art, Tod, Shorty and Pud - his friends on the site. Aware of the importance of the occasion, he straightened his somewhat incongruous tie and set off for a rendezvous with Elisabeth Sladen, a hastily put-together Cyberman and a horde of Fleet Street reporters and photographers.

For better or for worse, the mystery was over. From a building site to a TARDIS console, Tom Baker would, over the next few months, become the fourth Doctor Who.

Jeremy Bentham

Who's Who—with the new doctor

WILLIAM HARTNELL

PATRICK TROUGHTON

JON PERTWEE

By RODERICK GILCHRIST
Showbusiness Reporter

THE NEW Dr Who bowed in yesterday. He is Tom Baker, who played the mad monk Rasputin in the film Nicholas and Alexandra.

Tom takes over as the indestructible two - hearted Time Lord in television's top children's show from Jon Pertwee, when a new series is broadcast by the BBC at the end of the year.

Baker, 41, is the fourth actor to play the part.

William Hartnell was first, then came Patrick Troughton and Jon Pertwee.

Yesterday, the new Doctor said: 'It's a fascinating part. Probably as interesting to an actor as Macbeth, which I have also played.

'You have to suggest somebody who is from another world but who has human characteristics. I'm really quite fascinated by science fiction and I'm working on ways of bringing my own interpretation and identity to the part.'

Jon Pertwee is leaving because he wants to take on other acting roles after four years with the show—which has 11 million viewers.

The transformation of Dr Who from Jon to Tom will come when he has to sacrifice his own life, or let the world crumble. He dies but is reborn in a new body.

In the latest series, Jon Pertwee has been battling with pre-historic monsters.

The new programmes, costing about £400,000, will almost certainly bring a return of The Daleks, the robot creatures which helped to make the show so popular.

Frugal

And although Tom, a former member of the National Theatre Company, is believed to have a £1,000-a-week contract as Dr Who, he promises that his frugal, bachelor lifestyle won't change.

'I live in a £6-a-week one-room flat, own one suit and can't be bothered with a car,' he said.

'My most expensive possession is a £90 coat, which I only bought because the shop assistant assured me I couldn't afford it.

'I suppose I spend most of my time in pubs philosophising with mates.'

Tom Baker with Dr Who's assistant Elisabeth Sladen.
Picture by PHILLIP JACKSON

The Pertwee Merchandise

Television merchandise, it can be said, depends very much on the willingness of the actor(s) concerned to promote not just their show, but also the products associated with it. That willingness usually takes the form of simply granting permission for the use of photographs and artistic likenesses on the products, but it can go as far as undertaking promotional tours and signings to tie in with the launch of certain items.

During the Troughton years, there was a gradual slackening off of the merchandise interest in 'Doctor Who'. As the Dalek boom of the mid-Sixties petered out, toy manufacturers were disinclined to commit time, money and resources to producing merchandise which might not sell. This, combined with Troughton's own concern to limit the public's identification of him with the role of the Doctor, led to a relative lack of material being made available during the late Sixties. But with the advent of a new decade and a dynamic new Doctor played by the effervescent Jon Pertwee, merchandisers once again began to sit up and take notice of the series.

The resurgence of interest was slow, however. 1970 saw only one new 'Doctor Who' item in the shops, and that was the regular annual published by World Distributors. It is open to question how well that publication sold, as the following year, 1971, saw the 'Doctor Who' annual being dropped from the company's list. On the other hand, World Distributors did try the market with a 'Doctor Who' colouring book in 1971, so perhaps their faith was only partly shaken. And from 1972 onwards, the annual appeared again on a regular basis.

Another old favourite from the Dalek days was resurrected to tie in with the eighth season; namely, the jigsaw. A company called Michael Stanfield Holdings produced two photographic jigsaws, one of the Doctor in Bessie and the other of him in his lab. These proved so popular that they were re-issued the following year, and the set expanded to include a further two, this time showing the Doctor battling with, respectively, the Daleks and the Ogrons.

On the confectionery front, there was a new range of 'Doctor Who' milk chocolate bars, the wrappers of which told the story of the Doctor's fight against 'Masterplan Q', in fifteen instalments. Sugar Smacks too got in on the act with six free badges depicting the Doctor, Jo, the Brigadier, the Master, Bessie and the UNIT symbol. Even the Sugar Smacks boxes had a picture of the Doctor holding a cereal bowl on the front, with a Bessie car cut-out on the back (see page "S8-10").

1972 saw the release of several items that were to pave the way for the future. First of all, Jon Pertwee recorded a version of the theme tune, which with the addition of some 'spacey' lyrics became 'Who is the Doctor' (see page "S8-08"). Then there were also two posters released, one featuring the Doctor and a Sea Devil, the other showing the Doctor being menaced by an IMC robot's claw (see page "S8-11"). Both of these posters were quickly withdrawn, and are now very scarce.

One of the most important products in the history of 'Doctor Who' merchandising also saw the light of day in 1972. The series had been running for nine years, but not once during all that time had any publisher taken the initiative to put together a factual book about it. At this point, however, Piccolo did just that and released 'The Making of Doctor Who', a large-format paperback written by two people very familiar with the series, Malcolm Hulke and Terrance Dicks (see page "S9-07"). This groundbreaking book was a godsend to all those who watched the programme but had little information about its long and varied history. Through essays, articles and photographs, 'The Making of Doctor Who' charted the development of the series up to that time, and even gave some behind the scenes information about 'The Sea Devils' (Serial "LLL"), then a brand new story.

But as important as 'The Making of Doctor Who' was, the following year saw it eclipsed by the launch of a range of publications that would go on to gain almost a cult following in its own right. Target books, a division of the Howard and Wyndham publishing company, bought the rights to the three 'Doctor Who' novels of the 1960s - 'Doctor Who in an Exciting Adventure with the Daleks', 'Doctor Who and the Zarbi' and 'Doctor Who and the Crusaders' - and, having given them new jacket designs, released them as the first in a series of Target 'Doctor Who' books (see page "S10-07").

As well as those first Target books, another item of now near-legendary status was published in 1973. To tie in with 'Doctor Who's' tenth anniversary, 'Radio Times' put together a special celebratory magazine devoted to the series (see page "S10-10"). Packed full of facts and photographs from the extensive 'Radio Times' library, this gave brief plot synopses for all of the stories to that date, and even continued the listing up to the end of the then-untransmitted eleventh season, thus providing a complete overview of the first three Doctors' eras. Undoubtedly, this publication stands out as a milestone in the history of 'Doctor Who' merchandising.

1973 was, indeed, an exceptional year. As well as the items already mentioned, a number of other products came onto the market at this time. On record, the new theme music was released, while a selection of the series' incidental music appeared on a single entitled 'The World of Doctor Who'. Whitman, meanwhile, carried on the jigsaw tradition with a new set of four, featuring photos from 'Day of the Daleks' (Serial "KKK"), 'The Three Doctors' (Serial "RRR") and two from 'The Green Death' (Serial "TTT"). And finally, in addition to the weekly 'Doctor Who' comic strip which had been running for many years and which continued throughout the Pertwee era - first in 'TV Comic', then in 'Countdown' (see page "S8-11") and then in 'TV Action', before reverting to 'TV Comic' - Polystyle released a 'Doctor Who Holiday Special'. This contained comic strip stories, feature articles and a great many photographs, the highlight of which was a behind-the-scenes look at 'Frontier in Space' (Serial "QQQ").

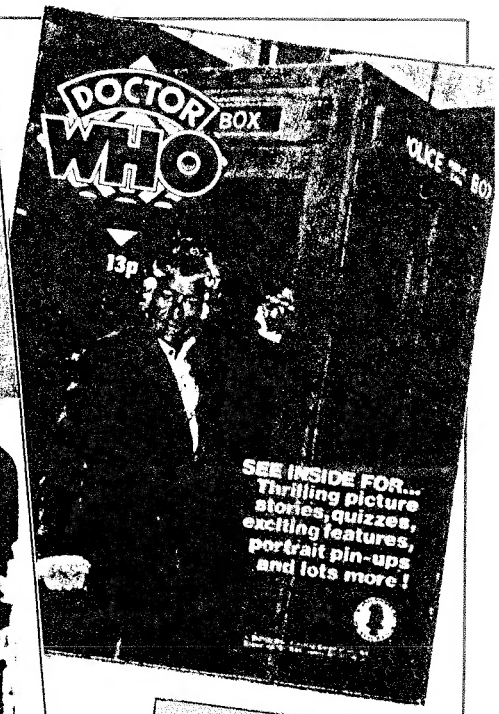
Arguably, the third Doctor reached the height of his popularity in 1973, at least if the merchandise produced that year is anything to go by. However, 1974 did see a few more items appearing: Target firmly established themselves as the 'Doctor Who' publishers with the release of a further eight novelisations; Polystyle compiled another 'Holiday Special', albeit not quite such a lavishly-illustrated one this time; and of course World Distributors brought out the final Pertwee annual.

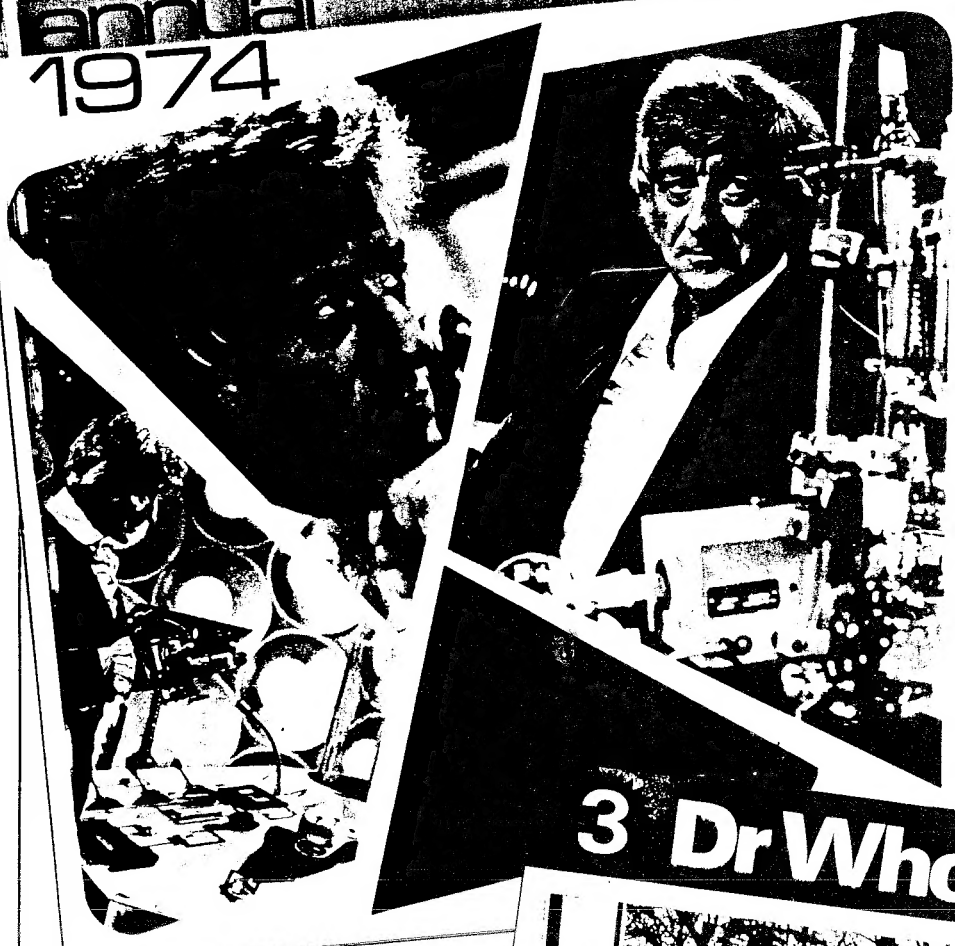
In summary, the early Seventies saw the last vestiges of Dalekmania laid to rest, while manufacturers tended to focus their attention on the Doctor himself, rather than on the monsters he faced. A great variety of products and merchandising ideas emerged at this time, many of which would be copied and improved upon in later years. All in all, in fact, this was just the tip of the iceberg...

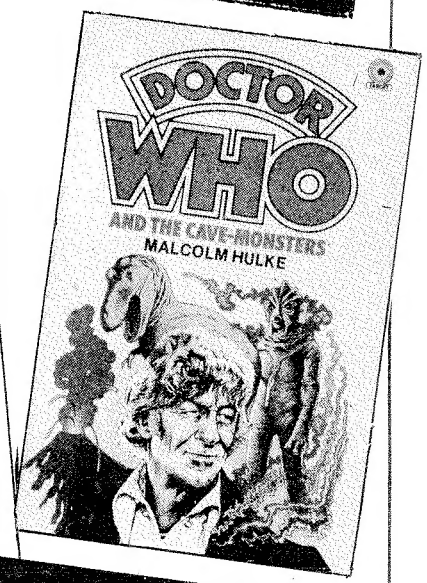
David J Howe

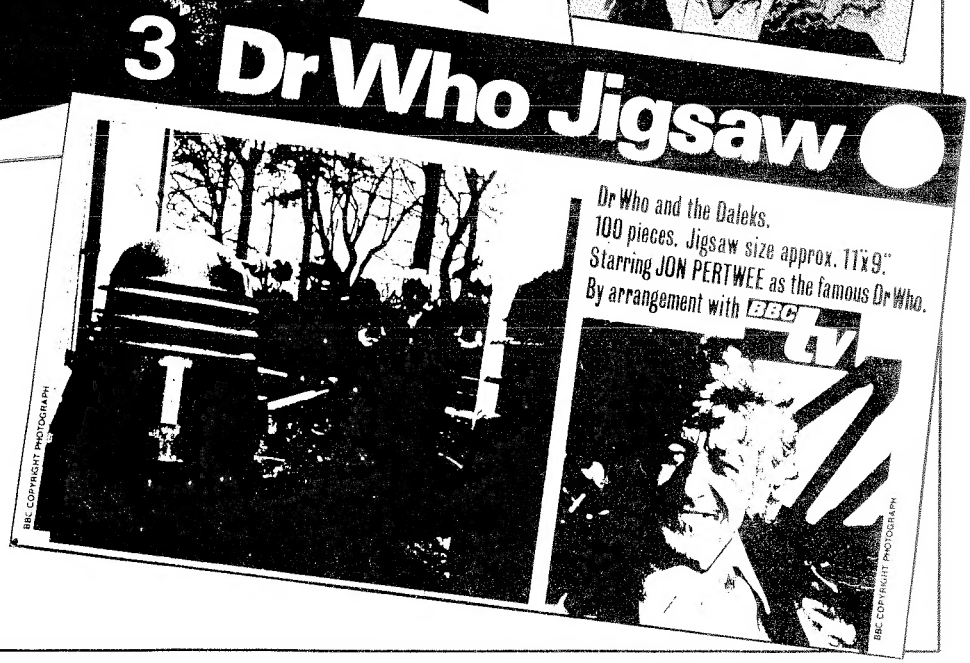
RIGHT:
A selection of the Pertwee merchandise

THE
DR WHO
annual
1974


DOCTOR WHO
BOX
13p
SEE INSIDE FOR...
Thrilling picture stories, quizzes, exciting features, portrait pin-ups and lots more!




DOCTOR WHO
AND THE CAVE-MONSTERS
MALCOLM HULKE


3 Dr Who Jigsaw
Dr Who and the Daleks.
100 pieces. Jigsaw size approx. 11"x9".
Starring JON PERTWEE as the famous Dr Who.
By arrangement with BBC TV
BBC COPYRIGHT PHOTOGRAPH
BBC COPYRIGHT PHOTOGRAPH

LONDON BBC Radio Londo
15-21 December 1973 Price 5

Radio Times

Who's your friend?

Page 6: Michael Parkinson, Vanessa Miles and Matthew (son of Paul) Jones say why they'll be turning on to Dr Who, Saturday BBC1 Colour

SPACE AND TIME

PERTWEE ERRATA

Although every effort has been made to ensure that the information presented in 'Doctor Who - An Adventure in Space and Time' is both accurate and comprehensive, some editions have contained regrettable errors and omissions. To rectify this in part, the following errata and addenda have been compiled. Minor typographical errors have not been included. For ease of reference, each entry is preceded by the relevant page number.

53-11: Right-hand column; sixth paragraph; fourth line. The title 'THE AMBASSADORS' was flashed up initially, with the words 'OF DEATH' zooming in to the bottom of the frame.

54-11: Left-hand column; first paragraph. The Brigadier's men were armed not with M1 rifles but - as in every other UNIT story - with 1958 Enfield SLRs (self loading rifles). The M1 is a World War Two American rifle not used by British forces; the American equivalent of the SLR is the M16 'armalite' (which is used by the British).

57-07: Acknowledgements are due to Linda King for some of the material used in this article.

57-07: Left-hand column; first paragraph; fourth line. For 'script-writers' read 'script-editors'.

58-05: Second paragraph; last line. 'Exarius' is a phonetic spelling of the planet's name as spoken by the Doctor, but the spelling in Malcolm Hulke's script is 'Uxarieus'. (See also other references in this release).

59-07: Right-hand column; boxed paragraph. The correct title of the opening story of Season 9 is 'Day of the Daleks'.

59-11: Left-hand column; second paragraph; twelfth line. The film 'Invasion' was actually based on an idea by Robert Holmes. Some lines of dialogue from that film were re-used, unchanged, in 'Spearhead from Space' (Serial "AAA").

58-08: Caption to photograph. The correct serial code for 'Terror of the Autons' is "EEE".

58-10: Caption to Figure 4. This interview appeared in 'The Daily Mirror', not 'The Daily Mail'.

60-11: Left-hand column; first paragraph; fifth line. See note on page "59-07".

61-03: Right-hand column; fourth paragraph; second line. Hepesh's belief was correct, as Grun had turned against him.

61-11: Right-hand column; fifth paragraph; penultimate sentence. All of Izlyr's costume was new - no parts were re-used from 'The Seeds of Death' (Serial "XX").

61-11: Right-hand column; sixth paragraph; first sentence. Alpha Centauri was created by the Visual Effects Department, not by Costumes.

62-05: Third paragraph; fourteenth line. The sea forts were constructed in the 1860s (as described on page "62-11"), not during the Napoleonic wars.

62-09: Left-hand column; first paragraph; seventh line. The Visual Effects Designer's name was Peter Day, not Peter May.

62-12: Left-hand column; fourth paragraph; final sentence. The cars used were Citroen Dyanes, not Renault 5s.

63-08: Sixth paragraph; seventh line. For 'years' read 'hours'.

63-11: Right-hand column; third paragraph. Dick Mills did not in fact work on this story.

63-11: Right-hand column; sixth paragraph. Dudley Simpson did not provide any incidental music for this story; Tristram Cary was responsible for this on all six episodes.

63-12: See notes on page "63-11".

59-05: For 'quizzling' read 'quisling'. This word, meaning traitor, derives from the name of Vidkun Abraham Lauritz Quisling (1887-1945), a Norwegian politician who collaborated with the German invaders during the Second World War and was executed for treason after liberation.

66-10: Right-hand column; penultimate paragraph; last sentence. All shots of the plesiosaurus were in fact on video, rather than film.

69-06: Credits panel. Cover is by Andrew Martin, not Phil Bevan.

73-11: Right-hand column; fourth paragraph. The Aggedor statue was not the same one used in 'The Curse of Peladon' (Serial "MMM"), but was constructed specially for this production.